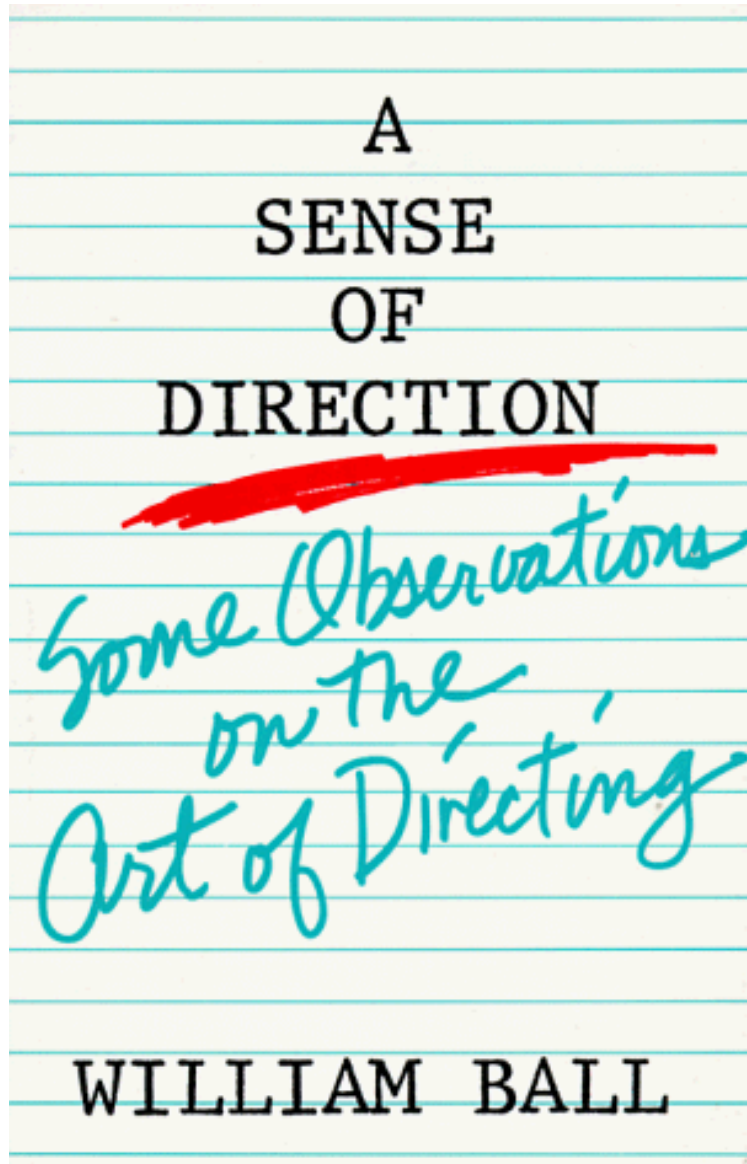


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A Sense of Direction: Some Observations on the Art of Directing

William Ball

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William Ball : A Sense of Direction: Some Observations on the Art of Directing before purchasing it in order to gauge whether or not it would be worth my time, and all praised A Sense of Direction: Some Observations on the Art of Directing:

2 of 2 people found the following review helpful. Hippie tone, but Strongly helpful bookBy J.M.W.I purchased this book as a requirement for a theatre class, and was -at first-a bit put off by the approach. I jokingly told my professor

that the author obviously drank the "hippie-Koolaid." Lots of stuff about "[sharing your inner truth and light]", etc. :) That being said, this book is really outstanding. There is a lot of extremely practical, solid advice in there to benefit anyone learning about directing or hoping to direct a performance. A pleasant surprise and absolutely worth the purchase. 0 of 0 people found the following review helpful. This book was recommended to me by one of my mentors who is ...By Detra R. Payne This book was recommended to me by one of my mentors who is a fantastic director. This is a really great book for anyone new to directing stage plays or is already a director of the stage. Very clear, concise and helpful. A fantastic guide, very interesting and easy to read, it's so interesting you'll want to read the entire book in one sitting. Prepare to highlight and mark on all the pages as you learn great bits of information. 0 of 0 people found the following review helpful. love this book By Emmelove this book, got it for the directing class i'm currently taking XD it could be the greatest textbook you've ever read or the worst, as the saying goes; to each their own; when you read this book it'll feel like the authors is actually teaching you and that your not reading off an old bored textbook.

A Sense of Direction represents a life's work at the art and craft of directing. Founder and long-time general director of the acclaimed American Conservatory Theatre, Bill Ball engages his audience in a wide-ranging discussion of the director's process from first reading through opening night. Speaking as a director's director, Ball offers a candid, personal account of his method of working including the choice of a play's essential elements, preproduction homework, casting, and rehearsal techniques. Throughout, his discoveries and insights guide the director in building the world of the play and bringing it to life.

About the Author William Ball (1931-1991) founded San Francisco's renowned American Conservatory Theatre (ACT) in 1965 and was its general director for many years. Beginning in the theatre as a designer, he turned to acting and appeared with regional companies and Shakespeare festivals across the country. He made his New York directorial debut with an Off Broadway production of Chekhov's *Ivanov* which won the Obie and Vernon Rice Drama Desk Awards for 1958. He subsequently directed at Houston's Alley Theatre; San Francisco's Actor's Workshop; Washington, D.C.'s Arena Stage; San Diego's Old Globe Theatre; and staged several New York City Opera productions. His 1959 Off Broadway production of *Under Milk Wood* won both the Lola D Annunzio and the Outer Circle Critics Awards, and in 1962 his *Six Characters in Search of an Author* proved another multiple award winner and had an extended New York run. After directing at Canada's Stratford Festival, Ball returned to New York to write the libretto, with composer Lee Hoiby for an opera, *Natalya Petrovna*, based on *A Month in the Country*. In 1964 he directed *Tartuffe* and *Homage to Shakespeare* at Lincoln Center and then traveled to London to recreate his staging of *Six Characters*. Ball has been the recipient of a Fulbright scholarship, a Ford Foundation directorial grant, and an NBC RCA director's fellowship. Of his many productions for A.C.T., three were also directed for PBS television, including *The Taming of the Shrew*, for which he was nominated by the Television Critics Circle as best director of the year. In June 1979, Mr. Ball accepted the Antoinette Perry (Tony) Award voted to A.C.T. for its outstanding work in repertory performance and advanced theatre training. In the same year, Carnegie Mellon University presented him with an honorary degree as Doctor of Fine Arts. He was active as a teacher and director in ACT's training program.